

Reconsidering research and supervision as creative embodied practice: reflections from the field, Artistic Doctorates in Europe: third-cycle provision in Dance and Performance

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Abstract

Co-authored by Prof Vida Midgelow and Prof Jane Bacon, we focus on the undertaking and supervision of movement-based research to offer innovative approaches to doctoral processes, seeking to open up the potential for thinking and enquiry through practice across all aspects of the research journey.

It will be particularly relevant for candidates seeking different ways of working, academics seeking to improve their own supervisory practices informed by the experiences of colleagues in the same field and those in the cultural arts sector looking for insights and ways to better support and enable artists in the undertaking and making public of their research work.

We illuminate, and hopefully inspire, ways of going about and supporting research as a creative, co-relational, collective and networked process. Throughout you will find tasks, provocations, activities, scores and other actions to illuminate ways in which this model can be activated. In speaking to and across the needs of candidates, supervisors and the cultural sector, it reflects our commitment to the productive interface between sectors in the advancement of artistic research. This is in line with an understanding of, and emphasis toward, the value and impact of doctoral knowledge beyond the academy.

Contents include:

Becoming an Artist Researcher and/or Supervisor

Artists and the Academy

Reconsidering supervision

Creative practice in/as feedback

Collective effort and research environments

Negotiating Different Contexts

The implications of practice in the research process

Rethinking attitudes toward ethical procedures

Endings: Examination and beyond

As notes from the field, it is written largely from the authors hands-on experience of supporting researchers and includes multiple voices from the field including those of candidates and cultural partners.

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